

VINEYARD

revealing the relationship between Americans and their land

AN OCCASIONAL RECORD OF THE NATIONAL PARK SERVICE HISTORIC LANDSCAPE INITIATIVE

VOLUME II, ISSUE 1 / 2000

Pioneers of American Landscape Design now available from McGraw-Hill

The National Park Service Historic Landscape Initiative (HLI) and The Library of American Landscape History is pleased to announce the publication of the *Pioneers of American Landscape Design* (McGraw-Hill, hardcover, \$59.95). *Pioneers* was initiated by the HLI because there was no singular source book or finding aid for researchers seeking information on the practitioners who have had a significant impact on the designed American landscape. This new book aims to document the lives, careers, design philosophies, and in some cases, surviving landscape legacies of those who have shaped the American landscape. The Historic Landscape Initiative of the National Park Service in cooperation with The CATALOG of Landscape Records in the United States at Wave Hill (CATALOG), and several other co-sponsors started in 1992 to collect biographic, bibliographic, and archival information on these visionary individuals. The project seeks to document not only professional landscape architects, such as Frederick Law Olmsted, Thomas D. Church, Jens Jensen or Beatrix Farrand, but also those who have played a significant

role in shaping our landscape heritage. In all cases, this is the necessary contextual information to guide treatment and management decisions for any designed landscape.

The *Pioneers* book project grew out of the larger National Park Service (NPS) database, an evolving compendium that contains several thousand entries. This publication is one attempt to make this collection of information available to researchers, practitioners, and homeowners. The biographical entries have been supplemented with more than 420 illustrations including historic and contemporary photographs, plans, sections, postcards, engravings, paintings and other ephemera that in many cases are unpublished. A unique

feature of this publication is the detailed listing of up to five sites accessible to the public by each designer.

The Pioneers in Context

Following the publication of the National Park Service's *Pioneers of American Landscape Design I* and *II* and the National Trust publication, *American Landscape Architecture: Designers and Places*, edited by William H. Tishler (1989), a surge of interest in landscape history and landscape architecture continues to increase. Tishler's book, part of the Building

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Cultural Landscape Currents— on Reynolda Gardens

Reynolda Gardens in Winston-Salem, North Carolina, the third project in the Historic Landscape Initiative's on-line technical information series, *Cultural Landscape Currents*, has just been posted on their website, www.tclf.org/hli/currents. Unlike the first two *Currents* that deal with larger, linear landscapes, this most recent project is on a smaller scale—a four acre site which addresses issues of change and continuity with a primary focus on substitute plant materials and vegetation management.

The formal gardens at Reynolda were designed as part of the original estate formerly owned and developed by the R. J. Reynolds family. The gardens, as well as the rest of the estate, which included a work-

ing farm and village, were developed in the early 1900s when the family decided to leave its residence in the city and move to what was then a rural location. The estate, known as Reynolda, was the primary residence for R. J. Reynolds and his wife Katharine Smith Reynolds until their deaths in 1918 and 1924, respectively. Their children continued to live on the estate for a number of years. In the mid 1930s, the Reynolds' daughter Mary and her husband, Charles Babcock, bought control of the property from the other children and managed it for approximately twenty years.

Since 1958 the estate and gardens have been in the ownership of Wake Forest University (WFU). The house and surrounding twenty acres, known as Reynolda House, Museum of American Art, is managed by Reynolda House, Inc. The house is open to

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*Reynolda Gardens:
Pink and White Garden AFTER rehabilitation
Photo courtesy The Jaeger Company*





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Mission of the National Park Service

The National Park Service is dedicated to conserving unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Service is also responsible for managing a great variety of national and international programs designed to help extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.

Mission of the Historic Landscape Initiative

The Historic Landscape Initiative develops preservation planning tools that respect and reveal the relationship between Americans and their land. The Initiative provides essential guidance to accomplish sound preservation practice on a variety of landscapes, from parks and gardens to rural villages and agricultural landscapes. The Historic Landscape Initiative is committed to ongoing preservation of cultural landscapes that can yield an improved quality of life for all, a sense of place, and identity for future generations.



HPS

Heritage
Preservation
Services

Welcome to VINEYARD

Within the contents of this second edition we are pleased to announce the availability of several National Park Service Historic Landscape Initiative undertakings that include on-line, published and video offerings. Perhaps the most ambitious of these endeavors is featured in our cover story, the McGraw-Hill publication, *Pioneers of American Landscape Design*. Most important, the Pioneers project is a partnership model—with over 200 contributing national organizations, universities, archives, authors and photographers all of who donated their time and resources.

Also in this issue, continuing in the tradition of our first edition, we highlight two HLI partnership projects, both of which are National Historic Landmarks—the town of Pullman, Illinois, and the Tudor Place Historic House Museum and Gardens in Georgetown, Washington, DC. At both of these locales, HLI staff has worked with regional and local groups to help understand the significance of their cultural landscapes and establish appropriate preservation planning strategies.

This edition of Vineyard also highlights two new HLI technical offerings. The first, is our next *Currents* in our on-line technical series—Reynolda Gardens, an early 20th Century formal garden design by landscape architect Thomas Sears in Winston-Salem. Unlike the first two *Currents* that deal with larger, linear landscapes, Reynolda is just four acres. The primary focus of this publication is on substitute plant materials and vegetation management within the context of assessing the landscape's change and continuity.

Our second technical offering is our new Tech Spec series, "Making Cultural Landscapes Accessible." This new on-line series highlights notable advances that have been made in the area of preserving and maintaining cultural landscapes. This initial offering focuses on preservation initiatives to make three nationally significant landscapes universally accessible to all while employing creative solutions in a manner that retains their distinctive character. The electronic publication emphasizes the use of stabilized soils in the development of accessible walk surfaces.

Finally, we continue to highlight outside project work in the areas of innovative survey and treatment projects. This includes the first-ever, comprehensive inventory of significant scenic, cultural, and historic landscapes across an individual state being undertaken by the Massachusetts Department of Environmental Management (DEM). The pilot project to be completed in 2001 is located along three watersheds. Known as the Massachusetts Heritage Inventory, this comprehensive survey is an exciting and ambitious project of national import.

The treatment project highlights a landscape from the recent past—a five city block section along Chicago's State Street. Taking place through the Illinois Institute of Technology (IIT) campus, designed by architect Mies van der Rohe along with landscape architect Alfred Caldwell, this treatment project is scheduled to start construction later this year. What makes this rehabilitation project unique is its ability to reinstate historic spatial relationships while accommodating a new compatible design that can be easily managed.

Finally, note that since our first edition of Vineyard was published last fall, the publication is now available on line at www2.cr.nps.gov/hli.

Charles A. Birnbaum, FASLA
Coordinator, Historic Landscape Initiative

Documenting Landscapes in America— The Prospect for a Historic American Landscape Survey

On April 28, 2000, an all-day meeting was held at the National Arts Club in New York City to explore the potential prospects for the creation of a Historic American Landscape Survey (HALS). The day was organized by Paul Dolinsky, Chief, Historic American Buildings Survey (HABS) along with Catha Grace Rambusch, Director, CATALOG of Landscape Records in the United States at Wave Hill.

The seventeen participants from across the country represented a variety of NPS partners both private and public practice, and academia. The meeting was presided over by Robert Z. Melnick, FASLA, Dean, Architecture and Allied Arts, University of Oregon. During the course of the day four discussion topics were facilitated by Robert Page, ASLA (Director, Olmsted Center for Landscape Preservation, Brookline, MA); Suzanne L. Turner, ASLA (Baton Rouge, LA); Patricia O'Donnell, FASLA (Principal, Landscapes, Charlotte, VT) and Charles Birnbaum, FASLA (Coordinator, National Park Service, Historic Landscape Initiative, Washington, DC).

Discussion Topics Explored

The Need for HALS: At the meeting's onset, the working group recognized the tremendous growth and interest in the field of landscape preservation as well as the substantial contribution in landscape documentation by HABS. The overall discussion examined the need for a survey to document the American historic landscape. Earlier models such as HABS, established in 1933, the Historic American Engineering Record (HAER), created in 1969 and the initiative known as HAMMS (Historic American Merchant Marine Survey) were presented and evaluated for a potential "fit" as the HALS model. Many of the participants echoed Suzanne Turner's initial remark that "landscape history needs equal standing, and George Curry's sentiment that "landscapes are not buildings or bridges, and therefore require specific documentation tools and techniques."

The Plan: The discussion explored what HALS could be, including conceptualizing the design of its collection. Several of the working group participants stressed the ne-

cessity to understand the multidisciplinary aspect of cultural landscapes and the need to understand the nature-culture interface. Also agreed upon, whatever shape HALS takes, as with HABS and HAER, it would be undoubtedly evolutionary.

Approaches and Differences: This session explored how recording landscapes was different than recording other cultural resources. The discussion focused on the necessary resources (material, financial, staff, etc.), formats and technologies that were to be considered when developing documentation guidelines and strategies. This was perhaps the most diverse discussion, hence reflecting the uniqueness of cultural landscapes and the need for flexibility during their documentation. Discussion topics included the nature of the illustrative quality of the work, capturing kinesthetic experiences (e.g. parkways, trails) and integrated learning possibilities (e.g. already proven K-12 interest in the graphic quality and widespread geographic nature of the work, such as teaching students how to "read" and document the landscape).

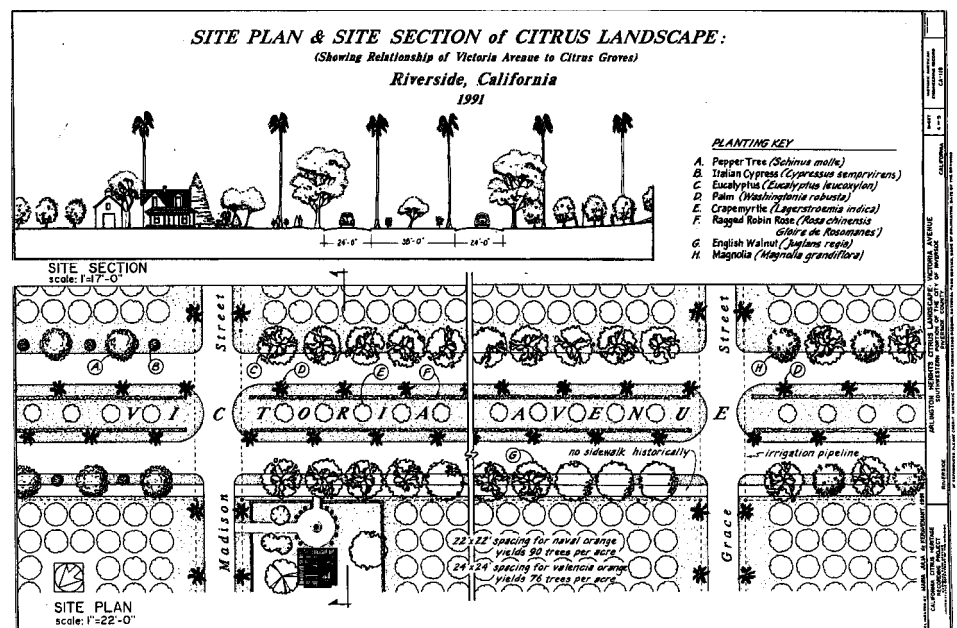
Future Courses: This final session aimed to develop a strategy to realize the HALS initiative. Project partners (e.g. intellectual, professional, financial), other models (e.g. AIA

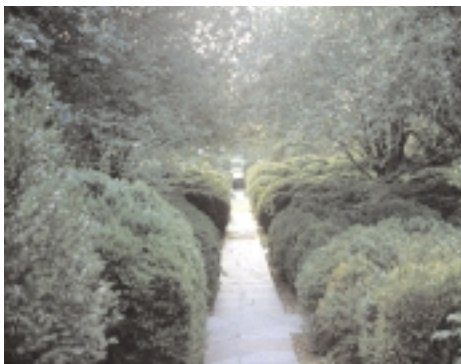
25-year award, Maine Historic Landscape Survey) and "the sell" (e.g. ASLA, Congress, etc.) were all explored and investigated.

At the meeting's adjournment it was agreed that a statement of the project's need, its scope of work and a job description would be generated for ASLA consideration. Len Hopper, FASLA, President-elect of the Society, stated at the meeting's conclusion that he was very optimistic about how HALS fit with the ASLA's current initiative on Livable Communities. Following the meeting's adjournment, the participants went to Gramercy Park where current opportunities for a HALS pilot project were explored.

In the months ahead the necessary materials to gain broad-based support from ASLA National will be coordinated by meeting participants Cari Goetcheus, Co-chair, ASLA, Professional Interest Group on Historic Preservation, Charles Birnbaum, Coordinator, Historic Landscape Initiative, and Paul Dolinsky, Chief, HABS. Stay tuned for more details in the future issues of Vineyard.

*Site Plan & Site Section of Citrus Landscape,
Riverside, California
Courtesy HAER, 1991*





Currents on Reynolda continued from cover

the public and is interpreted as both a house and art museum, featuring work by significant American artists of the twentieth century.

The primary designer of Reynolda Gardens was Thomas Sears (1880-1966, featured in *Pioneers of American Landscape Design*, see related article in this issue), a landscape architect from Philadelphia. The gardens, though designed and built relatively early in his career, were one of Sears' best known works, and a place that he revisited many times after the initial installation. His layout for the gardens is geometric and symmetrical with well-defined spaces and vistas, densely planted with perennials, annuals, bulbs, shrubs and allées of trees. Originally, about half were working vegetable and fruit gardens with a formal layout and borders of ornamental plants and lawn.

The house and grounds are typical of the Country Place era of the early twentieth century. The formal gardens are also typical of the time, though unusual in their location away from the main house with easy access from an adjacent public road. This allowed Katharine Reynolds, who oversaw and managed much of the planning and development of the entire estate, to share her garden with the larger community.

The gardens had been actively maintained and managed by the University for a number of years, but over time, numerous problems arose—mature and declining trees, overgrown vegetation, crumbling walls and fountains, deteriorating structures, over-used pathways, and poor drainage. Due to inappropriate additions and piecemeal replacement of plantings and materials, the gardens no longer conveyed the spacious, open feel

*Reynolda Gardens,
Overgrown Pink and White Garden,
BEFORE Rehabilitation.
Photo courtesy The Jaeger Company*

and formal visual relationships that were the intent of the original design. Money was raised to reverse this downward trend by WFU, the garden staff, and Friends of Reynolda Gardens, the volunteer support group. A construction budget of \$1.2 million plus a \$1 million endowment for future maintenance was made available for the project. The goal was to develop a Rehabilitation Plan that recognized and respected the historical significance of the gardens in the context of present day management and maintenance concerns. The plan developed by The Jaeger Company of Gainesville, Georgia, served as the framework for this *Current*, guest authored by the firm's principal, Dale Jaeger.

The Rehabilitation Plan

Overall, the Rehabilitation Plan evaluates the original design intent within the context of the landscape's contemporary use and management concerns, it recognizes:

- 1) *All vegetation has a life span.* Decline and replacement is inevitable, the replacement plant material determines the level of authenticity;
- 2) *Historic vegetation is fragile* and vulnerable;
- 3) *Knowledge of the garden staff* shall be utilized, such collaboration results in support for the project, and;
- 4) *The realities of maintenance.*

The success of this project was almost guaranteed from the outset by the willingness

of Wake Forest University (WFU) to follow the recommendations of the historic landscape consultants. WFU recognized the uniqueness of this undertaking and retained a team of design professions skilled in addressing historic landscape issues. As difficult issues arose, WFU was receptive to doing what was deemed 'best' for the historic character of the garden. Budget was always important, but was not the only consideration in decision-making.

The original intent by designers Miller, Buckenham, and Sears, and designer/owner, Katharine Smith Reynolds was immediately recognized in this project. The desire of Sears and Mrs. Reynolds for an open spacious landscape with views framed by strategically placed vegetation and axial pathways was lost in the overgrown vegetation and the deteriorated condition of many of the original plantings. Vegetation management was a top priority.

Replacement of historic vegetation was the most difficult decision to make. Removal of the Japanese cedar allée was a controversial action, but was somewhat tempered by the successful propagation of the original plants. The propagated plants have performed exceptionally well and were returned to the garden in early 2000, several years ahead of schedule.

This project was also innovative in its use of new materials and technologies. As highlighted in the text and photos which illustrate the project work, material substitutions and alterations to character-defining landscape features has been successful—both as a historic preservation project and as a sustainable design solution. For example, the polypropylene mesh subsurface treatment used along heavi-



*Lion's Head Fountain, Reynolda Gardens
(left) DURING (right) AFTER Rehabilitation
Photos courtesy The Jaeger Company*

ly-trafficked pedestrian ways has worked well and the grassed pathways, except in a few shady spots, show little signs of wear. The roots of the Bermuda grass now extend over a foot below the surface, illustrating the healthy condition of the turf. The moisture problems associated with the retaining walls have disappeared and their outer surface shows no signs of scaling or peeling. The barrier-free ramp solution has been deemed almost too successful—it is so unobtrusive that visitors can't find it and when they do, they are at times reluctant to walk on the grass. Strategic signage is now being used to remedy this situation.

Throughout this project, the Gardens' staff was a major partner to the consulting landscape architects in all phases of work. They assisted in the development of the plan's recommendations, particularly in identifying maintenance implications in various design options, and implementing many of the plan's recommendations. The completed plan has been well received by the garden staff, university, and local community as well as numerous out-of-state and out-of-country visitors. The gardens, which provide for both passive use and organized programs, today welcome over 100,000 visitors yearly, twenty-four hours a day, free of charge.

For additional information on the history of southern gardens and the treatment and management of historic vegetation, see:

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Briggs, George R. *Gardening in the South*. New York: A.T. DeLaMare Company, Inc., 1931.

Shaffer, E.T. H. *Carolina Gardens: The History, Romance and Tradition of Many Gardens of Two States Through More than Two Centuries*. The University of North Carolina Press, 1939.

Griswold, Mac and Weller, Eleanor. *The Golden Age of American Gardens, Proud Owners, Private Estates, 1890-1940*. New York: Harry N. Abrams, 1988.

Mayer, Barbara. *Reynolda: A History of an American Country House*. Winston-Salem, NC: John F. Blair for Reynolda House Museum of American Art, 1997.

Treatment and Management

Birnbaum, Charles A. *Landscape Composition Preservation Treatment: Defining an Ethic for Designed Landscapes*. Bethesda, MD: National Association for Olmsted Parks, 1992.

Cobham, Ralph, ed. *Amenity Landscape Management—A Resource Handbook*. New York: Van Nostrand, 1990.

Meier, Lauren G. and Nora J. Mitchell. "Principles for Preserving Historic Plant Material." *CRM*, Vol. 13, No. 6 (1990): pp. 17-24.

Rempel, Sharon. "Conserving and Managing Living Plant Collections." *APT Bulletin* XXIV, No. 3-4 (1992): pp. 69-70.

TechSpec New Online Series

How-to assistance for cultural landscapes is what the Historic Landscape Initiative's new on-line TechSpec is all about. The focus of this technical series is to highlight a specific preservation issue and provide guidance for selecting an appropriate design solution—one that uses readily available materials and appropriate methods in order to meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and the *Guidelines for the Treatment of Cultural Landscapes*.

"Making Cultural Landscapes Accessible" is the title of the inaugural offering in the series. It illustrates the exciting technological advances made in the area of accessibility to historic properties, particularly since passage of the Americans with Disabilities Act of 1990. Now, cultural landscapes can be made universally accessible employing creative so-

lutions and in a manner that retains their distinctive character.

This TechSpec highlights the newest concept in accessible walk surfaces, often called "stabilized soils." Stabilized soils use an additive in the top 4 to 6 inches of the soil to provide a more resilient surface for walks, trails, drives, roads, and parking lots. Using three case studies in a problem/solution format, the TechSpec gives a brief overview of the different products available today—from liquids and powders to plastic filaments—and describes their characteristics and use in specific work projects. Case studies include Reynolda Gardens, in Winston-Salem, NC; Crissy Field, Golden Gate National Recreation Area, San Francisco, CA; and Dumbarton Oaks Park in Washington, DC.

Look for the TechSpec series on the HLI website at www2.cr.nps.gov/hli.



*Installation of new stabilized walk surface.
Pu'uhonua o Honaunau National Historical Park
Photo courtesy Peggy Nelson, NPS*

An Historic Garden Partnership

Lina Cortas and Frances White,
Tudor Place Foundation, Inc.

Tudor Place stands alone in the nation's capital as a house of architectural distinction lived in by six generations of the Peter family from 1805 to 1984. The builders and designers of its original gardens were Thomas Peter and his wife, Martha Custis Peter, a granddaughter of Martha Washington. Tudor Place comprises five and one-half acres in the middle of Georgetown, Washington, D.C. The property, with its important Federal period home and related structures and gardens, is a designated National Historic Landmark. Tudor Place's Garden Committee has recently joined efforts with the National Park Service to study the historic fabric of the gardens and prepare a Cultural Landscape Report.

The Peters purchased this property in 1805 with Martha Peter's inheritance from George Washington. Originally, the grounds extended up to Road Street (now R St.) and it is believed that the main entrance may have been from the north. While the northernmost third of the property was sold after Martha Peter's death in 1854, the remainder, as seen today, was the home of the Peter family's direct descendants until the last owner's death in 1983. Although no formally trained landscape architect designed any portion of Tudor Place, each owner was proud of their family connection to George Washington and maintained the original Federal period design.

With the residence in the neoclassical

style, the gardens present a chronology that reflects the changes of the surrounding neighborhood. While the English, naturalistic style garden, with an open sweeping lawn, remains on the south side, the north garden reflects a more formal style with a box circle, a rose-filled knot garden, geometrically designed beds edged with clipped boxwoods, hard surfaced walks, and discrete garden rooms. The garden to the north of the house shows the imprint of its 20th century owners and stewards. They superimposed various Colonial Revival features on the garden's Federal form including the Lion Fountain, the Lily Pool, the Pigeon House (actually the nearly 200 year old smokehouse), and numerous additional plantings. The last changes to the garden were made by Armistead Peter III, as the last owner of Tudor Place.

In 1966, while still residing at Tudor Place, the Peter family decided the property should eventually be opened to the public and established a foundation to oversee and manage the historic site after their death. They also granted a unique scenic easement to the Department of Interior to preserve the site, thus establishing a positive partnership with the National Park Service. Armistead Peter III documented his knowledge of the site; today his writings are the basis for our understanding of Tudor Place and how it should be interpreted to the public.

Tudor Place opened to the public in 1988. The foundation maintained the garden as the last Mr. Peter had left it; however, minor modifications were made to the grounds as they changed from a private residence to a public site. In the fall of 1999, the foundation decided to explore ways of developing the underutilized areas of the garden in order to further its educational mission and inter-



pretation of the site. The National Park Service was contacted and plans for the changes were presented. After careful consideration of the property's existing conditions, the National Park Service recommended that a Cultural Landscape Report (CLR) be prepared prior to initiating any changes in the garden. The Historic Landscape Initiative was invited by the Garden Committee to present and explain to its members the importance of preparing a CLR. Following the meeting, the committee and staff walked through the gardens where a discussion ensued about the continuum of change and issues of authenticity. The Committee was provided with resource materials by the National Park Service on the treatment of cultural landscapes and CLRs. While initially interested in new construction within the historic setting, after the meeting, the Tudor Place Foundation decided to proceed with undertaking the study of its garden and prepare a CLR.

The first part of the Cultural Landscape Report documents, analyzes, and evaluates the site's history and existing conditions. Tudor Place's archives are rich in family diaries, letters, photographs and plans. The library includes many of the family's books on garden design and gardening. The archivist, with help from several volunteers, is transcribing diaries specifically noting all mentions of the garden. The group is also searching outside sources for plans, photographs, aerial photographs, and articles that refer to the site. Tudor Place



*LEFT: Tudor Place, site plan
TOP: Designed landscape, north facade
Courtesy National Park Service*

has been able to connect with a graduate student in landscape architecture at Virginia Polytechnic Institute who will assist with the documentation. As part of this work, the significant periods of design in the garden will be identified and period plans prepared so the site's integrity and significance may be better understood. Once this has been completed, the character-defining features of the National Historic Landmark's landscape can be analyzed and evaluated within a broader historical and physical context.

This work will ultimately form the basis for a treatment approach that meets the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. The plan will address several challenges the foundation faces: the long term management of a growing, maturing, and ever-evolving public garden; the protection and maintenance of the garden's integrity; and the continued interpretation of a unique and surviving residential garden design that spans two centuries of change and growth. The Tudor Place Foundation appreciates the support of the Historic Landscape Initiative, and will rely on this relationship to successfully sustain these efforts.

*Arcade Park, c. 1893
Town of Pullman, Illinois
Photo courtesy Arthur Melville Pearson*



Pullman, Illinois: Planning for the Future of an Industrial Town's Historic Designed Landscape

Arthur Melville Pearson
Free-lance writer, Pullman resident,
and community activist

"I stepped from the cars. Beauty, grace and art met me on every hand. I had seen landscape gardening elsewhere. Here was also architectural gardening. Eye and taste at once [were] content and glad."

Stewart L. Woodford, Dedication speaker, Pullman Arcade Theatre, 1883.

One of the nation's first industrial towns, and certainly one of its most famous, Pullman, Illinois was noteworthy for many reasons, including its exceptional beauty. George Pullman, pioneering founder of the Pullman Palace Car Company, believed in the "commercial value of beauty." Beautiful surroundings, he reasoned, would make for contented employees. Contented employees would be more productive, resulting in a superior product for the public and greater profits for the company. And he followed through with that vision.

Most of the town was built between 1880 and 1892 on 500 acres of then "bare prairie," about 16 miles south of downtown Chicago. Pullman selected 26-year old Solon Spencer Beman to design the buildings, and 34-year

old Nathan Franklin Barrett to lay out the town and design the landscape. Beman won the job by designing an administration building capped by an impressive clock tower and flanked by two construction shop wings. His other designs for the town included the Queen Anne style Hotel Florence; the glass-roofed Arcade Building that housed shops, the Pullman Bank, an 8,000-volume library, and the 1,000-seat Arcade Theatre; the Greenstone Church, made of a green-hued Serpentine limestone; and over 750 residential units of employee "cottages" (rowhouses that were equipped with indoor plumbing, heating and skylights) which featured over 80 different facade variations.

Barrett's original landscape design was equally impressive, with Lake Vista, a combination reflecting pool for the Pullman Administration Building and cooling pond for the Corliss Engine that powered the shops; Athletic Island built into adjacent Lake Calumet; Arcade Park, the town's lavish formal garden; winding foot and carriage paths flanked by beds of native forbs; and a greenhouse where more than 100,000 annuals were cultivated each year for planting throughout the town at company expense.

Over the past 120 years, the town of Pullman has undergone many changes. After the death of George Pullman in 1897, and an Illinois Supreme Court ruling that same year that forced the company to sell all non-industrial properties, the company steadily cut back its interest in the town. In time, several buildings were demolished and the landscape all but gone due to a combination of willful changes and neglect. In 1960, a local chamber of commerce recommended that the entire town be razed in favor of a light industrial park. That same year, the Pullman Civic Organization was formed and defeated the plan. The town of Pullman became a State Landmark in 1969, a National Historic Landmark District in 1971, and a City of Chicago Landmark in 1972. In 1973, the Pullman Civic Organization established the Historic Pullman Foundation to continue preservation and education efforts.

In the past 30 years, a great deal of attention has focused on Beman's remaining

*Arcade Park,
Contemporary View.
Compare the present areas of
mown lawn with ornamental
shrub and annual plantings of a
century earlier (see image, page 7).
Photo courtesy Charles Birnbaum*



buildings. Unfortunately, almost no attention has been paid to Barrett's original landscape. Interest in the Pullman landscape began with the rehabilitation of the Hotel Florence rose garden. Research discoveries suggested that the rose garden was not part of the original landscape. This proved to be the catalyst that lead to the discovery of how the original landscape actually appeared. Information about the original landscape was difficult to come by because Nathan Barrett, one of the ten founding members of the American Society of Landscape Architects, had all but disappeared from the pages of history.

Fortunately, at the time of this research, Stephanie Foell of Robinson & Associates in Washington, DC had been assigned the task of writing the biographical essay on Barrett for *Pioneers in American Landscape Design* (see cover story in this issue of *Vineyard*). While working with Ms. Foell on this project, a framework for research was created, as well as a process by which to involve others in the Pullman community. At the onset, the treatment of historic landscapes was viewed as a new concept, even among the preservation-minded.

In March of this year, the Historic Landscape Initiative came to Pullman to add to the process of informing the community about the latest research findings. How the designed landscape of this National Historic Landmark district might be approached in the work project was discussed in relationship to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. The Initiative also explained how to use the *Guidelines for the Treatment of Cultural Landscapes*, after selecting the most appropriate treatment, and strategized about preservation planning practices within the Pullman community context.

The Initiative's visit consisted of a walking tour of the Pullman landscape, and a slide presentation at the Greenstone Church. Attendees, numbering more than fifty, included representatives from the Pullman Task Force, the Chicago Park District, the National Trust for Historic Preservation, the Landmarks Preservation Council of Illinois, the Commission on Chicago Landmarks, the Historic Pullman Foundation and the Pullman Civic Organization. The program provided several opportunities: 1) it helped open eyes to the definition of "landscape," in general, encouraging the community to take notice of their landscape, 2) it provided tools for better understanding and talking about landscape, and 3) it challenged people to acknowledge change and continuity in the landscape over time.

What are the next steps for the landscape effort in Pullman? This depends on the final recommendation of the Pullman task force, chaired by former Illinois Governor James Thompson. The task force's interim report acknowledges the original landscape as an important area of focus when considering future redevelopment and historic preservation of the Pullman historic district. What priority the landscape will be afforded, given the extensive building rehabilitation necessary for the Administration Building and the Hotel Florence, remains to be seen. In the meantime, several members of the local community meet on a regular basis to continue the research process in accordance with the *Secretary of the Interior's Guidelines*. When the time comes to undertake landscape preservation planning and treatment work, the Pullman community is ready to hit the ground running.

Country Place Era Estates of Louisville's River Road Historic District: An Update

As a follow-up to our involvement with the Kentucky Heritage Council and Riverfields last year, (see *Vineyard*, Vol. 1, Issue 1), the HLI recently participated in a series of events that highlighted the national significance of the "Country Estates of River Road Historic District." On May 18, the HLI coordinator conducted a lecture about cultural landscapes and how Louisville's Country Estates District compares to other designed landscapes across the country. The presentation was followed by a meeting of Riverfields' Policy and Design Committee to discuss strategies for future planning and historic preservation initiatives.

On May 20, as part of "Planning to Preserve: Kentucky's Millennium Historic Preservation Conference," the HLI coordinator co-lead a tour of the "Country Estates of River Road Historic District." Riverfields, along with the Kentucky Heritage Council, co-sponsored the mobile workshop entitled "Preserving Historic Landscapes." Other presenters, including Meme Sweets Runyon, Director of Riverfields, and Mrs. Barry Bingham, led a tour of such properties as "Melcombe" designed by pioneering landscape architect Marion Coffin. Local authorities also assisted as guides. Four mini buses of conference registrants were afforded an overview of the 700-acre collection of estates from the Country Place era that are of national import.

The HLI is now working with Riverfields to develop a public program for next year. Being designed as a one-day event, the aim will be to educate owners and stewards about the national significance of these estates and how to plan for their future preservation and management.

For more information about the "Country Estates of River Road Historic District," contact: Riverfields, Inc. 643 West Main Street, Suite 200, Louisville, KY 40202-2921



Biodiversity Conservation in Historic Orchards

Susan Dolan, Landscape Architect
Columbia Cascades Support Office
National Park Service

The National Park Service is launching an exciting new study of historic fruit and nut orchards. The Park Cultural Landscape Program, the National Park Service program that oversees the preservation of cultural landscapes, is initiating a research study of orchards within the national park system to identify orchards with historic significance and those that are repositories of rare or unusual cultivars.

Humans have been cultivating orchards in the world's temperate growing regions for thousands of years, and experimenting with plant breeding for several hundred years. As the result of cross pollinating naturally occurring fruit species, such as *Malus domestica* and *Pyrus communis*, humans have created many thousands of cultivated varieties (cultivars), including 8000 apple and approximately 250 pear cultivars. The national parks have a surprising number of orchards, as they often contain old homesteads that date from the 18th through the early 20th-centuries, when the land was first settled and cultivated by emigrants. Fruit and nut orchards are sometimes the only surviving traces of these homesteads, where they may retain the genetic stock of rare or unusual cultivars that are no longer found in commercial orchards.

Fruit and nut breeding has followed similar trends to other crop hybridization in the

20th-century. Crop improvement for higher yields, pest and disease resistance, uniformity in appearance, ease of harvesting, and durability in storage, have resulted in far fewer cultivars being grown commercially, and the extinction of hundreds of old cultivars. These old cultivars may have had excellent taste, but lacked the other characteristics required by commercial growers. Throughout the world, agricultural biodiversity is eroding at a rate of 2% per year. Numerous public and private organizations are just beginning to recognize the magnitude of this trend and to respond with inventory and conservation efforts. The conservation of agricultural crop biodiversity is critical to ensure an adequate food supply for the world in the future. The world's food supply is based on intensive agriculture, which relies on genetic uniformity. However, this uniformity increases crop vulnerability to pest and stresses. Plant breeders and growers must have access to genetic diversity in order to create new cultivars that can resist pests, diseases and environmental stresses. The favorable characteristics of old fruit and nut cultivars can be bred into new cultivars, resulting in fruit and nut trees that can resist new pest and disease infestations and other environmental changes, but retain the benefits of the taste and appearance of old cultivars.

The genes of many food crops can be conserved through seed conservation. The United States Department of Agriculture National Plant Germplasm System conserves crop germplasm in repositories throughout the United States, and several grass roots organizations like the Seed Savers Exchange also exist to conserve and distribute the seed of heritage plants. Human-created cultivars of fruits and nuts, as opposed to naturally occurring varieties of



The Trout Pear, Pyrus communis "Forelle" is an example of a rare cultivar that was common in the US during the 19th century. Photo courtesy USDA NCGR-Corvallis

species, pose different challenges for genetic conservation. Cultivars cannot be produced true to type from seed, and therefore they must be conserved as vegetative tissue, either through tissue culture, or as living plants. The National Park Service is planning to work with the USDA Germplasm Repositories to identify and conserve the genetically significant fruit and nut cultivars of orchards within the national parks. Additionally, preservationists will eventually become acquainted with a new goal for their work in cultural landscapes—the conservation of global biological diversity.

This article was provided by Cari Goetcheus, Landscape Architect, with the National Park Service, Park Cultural Landscape Program.

For further information about historic plant material sources for landscape projects refer to:

Donahue, John. "Managing Orchards, A Difficult Resource." *CRM* 8, no. 5 (1985): pp. 3, 5, 13. Management plan for the John Muir National Historic Site, Martinez, CA.

Firth, Ian J. W. "Biotic Resources in Historic Landscapes." *Courier* 34, no. 8 (1989): pp. 14-15. Issues of historical significance, including historic orchards survey example.

Harvey, Robert R. "A Computer Generated Keyword Index to the Selection of Plant Material for Plumb Grove, Iowa." *APT Bulletin* 11, no. 4 (1979): pp. 31-48. Treatment for nineteenth century orchards.

National Park Service. *Landscape Lines 4: Historic Plant Material Sources*. Washington, DC: USDI, NPS, Park Historic Structures & Cultural Landscapes Program, 1998. 11pp.



Field inventory of 130-year old pear tree on a 19th-century homestead in San Juan Island. National Historical Park Photo courtesy Susan Dolan



Preserving Heritage Landscapes in Massachusetts

Patrice Kish, Director
Office of Historic Resources,
Massachusetts Department of
Environmental Management

The Massachusetts Department of Environmental Management (DEM) is initiating a comprehensive inventory of significant scenic and cultural landscapes across the state beginning with a pilot project in three watersheds. Known as the Massachusetts Heritage Inventory, this comprehensive survey will include scenic, cultural and historic landscapes such as working agricultural landscapes, industrial grounds, estates, town centers, cemeteries and burial grounds, roads and trails, ocean beaches and dunes, archaeological sites, gardens and other designed and vernacular landscapes that define the character of a community.

Over the last decade, the Massachusetts landscape has been altered dramatically as growth patterns have changed and open spaces have given way to subdivisions and shopping malls. In an effort to educate citizens and local officials to help guide how and where development occurs in Massachusetts, Secretary Bob Durand of the Massachusetts Executive Office of Environmental Affairs has established the Community Preservation Program to protect and enhance the quality of life, community by community, watershed by watershed, across the Commonwealth. To support Secretary Durand's goals of community preservation, DEM's Office of Historic

Resources is in the early stages of implementing a program developed with the Trustees of Reservations and Historic Massachusetts Inc, two statewide landscape preservation organizations. The information available through the Heritage Landscape Inventory will provide a valuable tool for all communities concerned with community preservation and planning for growth.

The project, which starts and ends at the local level, is an opportunity for residents to identify the landscapes that make their community unique. Communities, state and local agencies, and private organizations will benefit from the comprehensive inventory information and protection strategies, which will include information on available tools such as the grant and acquisition programs.

Goals of the Inventory

The Massachusetts Heritage Inventory aims to:

- Focus public attention on the broad range of scenic and cultural landscapes throughout the Commonwealth.
- Encourage land conservation and historic preservation agencies and organizations to work together more closely on matters of shared interest.
- Develop more effective landscape protection strategies for state agencies, municipalities and non-profit organizations to employ, working collaboratively whenever possible.
- Alert communities and landowners to the value of protecting and linking scenic and cultural landscapes in a mutually reinforcing network. Experience has shown that greater awareness on the part of landowners will lead to significant conservation opportunities.



*Town Common,
East Bridgewater, MA
Photo courtesy
Massachusetts DEM*

- Provide a framework for conservation planning and priority setting by agencies and organizations committed to landscape protection.

- Encourage municipalities and private organizations to become more active and effective in carrying out conservation and preservation projects in a strategic manner.

Approach

Using a watershed-based planning approach, the inventory will document the state's most valuable scenic and cultural landscapes. The project will begin with a pilot phase in the Taunton River, Buzzard's Bay, and Narragansett Bay/Mount Hope watersheds in the southeast region of the state. The intense growth pressures facing the communities in this part of the state underscore the need for the inventory in this region. The pilot watersheds have strong regional planning organizations and a variety of land trusts and watershed alliances that will provide opportunities for linkages with local communities. These areas offer a unique opportunity to test the methodology on the region's diverse landscapes, including coastal and estuarine scenery, urban centers, working farms and woodlands.

The project will be conducted in four phases. The first phase will involve constituency-building, public education and reconnaissance-level inventory. A team of consultants with experience in the documentation of cultural landscapes will work closely with DEM municipal staff and volunteers to carry out the inventory in each watershed area. Local input and identification of significant landscapes will be solicited through a series of educational forums, training workshops and field survey. During phase two, with the support of the Massachusetts Historical Commission and a regional panel, DEM will assess the landscapes identified and evaluate them for inclusion in the statewide heritage landscape atlas. Phase three will result in landscape designation and the implementation of a marker program. The final phase will provide for technical assistance and follow-up by program staff. The pilot project is expected to be complete by June 2001.

The end products will include:

- Completion of historic property inventory forms meeting the professional standards developed by the Secretary of the Interior.

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Rehabilitation in Context: Alfred Caldwell's Planting Design for the Illinois Institute of Technology--Rediscovered and Interpreted

Peter Lindsay Schaudt, FAAR, ASLA
Peter Lindsay Schaudt Landscape
Architecture, Inc.

Editor's Note: This spring, the HLI participated in an all day workshop in Chicago that focused on the preservation of modern landscape architecture. Organized by the Morton Arboretum, the mobile workshop included a presentation and discussion surrounding the future planning and management at the Illinois Institute of Technology. The paper that follows highlights the current project work. Although not defined as a traditional "landscape preservation project," the work meets the Secretary of the Interior's Standards for Rehabilitation Projects and serves as a successful solution in which issues of history, the original designer's intent, the growth and habit of tree species and current ecological and zoning issues are carefully understood and balanced. As this project is realized, the Vineyard editors encourage the development of on-site interpretation so that the historic core can be distinguished from the new project for future visitors.

The transformation of five city blocks along State Street, from 30th to 35th Street, is taking place through the Illinois Institute of Technology (IIT) campus, designed by Mies van der Rohe (figure 1). The design concept is the result of the 1999 IIT West Campus Landscape Master Plan authored by Michael Van Valkenburgh Associates, Inc. of Cambridge and Peter Lindsay Schaudt Landscape Architecture, Inc. (PLSLA, Inc.) of Chicago. The design development and construction drawings for this



*Figure 2:
State Street looking north,
Crown Hall on left (contemporary view).
Photo credit Leslie Schwartz*

project were prepared by PLSLA, Inc. Construction is scheduled to start in June 2000, and be completed by November 2000, at a cost of approximately \$4.2 million. Two distinguished alumni have created a matching endowment fund of \$120 million for the rehabilitation of the Mies van der Rohe buildings and associated landscape. Furthermore, deferred landscape maintenance and a lack of commitment over the last 30 years have created a compromised and monotonous looking landscape, this condition gives the public a negative impression of past good intentions.

IIT has re-discovered the importance of its historic landscape as it relates to the Mies buildings and the legacy of Alfred Caldwell (1903-1998), the landscape architect for the buildings when they were constructed in the 1940's. Although he never fully developed a landscape master plan, Caldwell's concepts have had a lasting influence on the IIT design community. Phase one of the master plan for the landscape improvements are currently being completed.

Background

State Street is one of the major north-south streets connecting the "loop" to the south side of Chicago (figure 2). Historically, elevated rail tracks just east of State Street have divided the east and west sides of the IIT campus into two 60-acre halves. The subject of the recent international competition for a new student center focused on a site that would "bind" the two halves. Rem Koolhaas' winning scheme literally extends below the "El" tracks and features a "tube" which envelops the tracks from above, mitigating the deafening noise of the trains.

The solution provided by this landscape rehabilitation project is radical yet simple: eliminate the on-street parking, which has encroached on both sides of a median boulevard, by extending the parkway width, thus allowing for the rehabilitation of the historic landscape. By removing these parking areas, in addition to the regularly spaced "soldier course" tree plantings that were added at a later date, the rehabilitation project allows for reinstatement of the historic visual and spatial relationships.

Alfred Caldwell, a protégé of Jens Jensen, originally designed the IIT campus landscape. Caldwell collaborated with Mies van der Rohe for most of his career until Mies died in



*Figure 1:
Illinois Institute of
Technology Campus,
aerial view looking north,
State Street on right with
the "El."
Photo by Peter L. Schaudt*



*Figure 3:
Caldwell's honeylocusts on State Street.
Photo credit Leslie Schwartz*

1969. One of their most successful collaborations was Lafayette Park in Detroit. Ironically, it is one of Caldwell's best preserved landscape designs despite slight alterations over the years. Both men taught at IIT for many years and Caldwell designed and planted many landscape "units" around campus. Only two planting plans were discovered in the IIT archive: Crown Hall (Mies' most famous IIT building) and the east side residential area around the famous chapel building (also designed by Mies).

The discovery of the original 1956 planting plan for Crown Hall, the core area of the Caldwell plan, stimulated the idea of creating a new compatible design that reflected the historic tree planting concept. The location of the existing trees around the east side of Crown or State Street (figure 3), when compared with the historic planting plan, are precisely where the plan indicates, except where dead trees were never replaced and inappropriate plantings were later introduced. The lyrical quality of the slightly undulating tree spacing documents Caldwell's design intent and the historic preservation philosophy for future tree planting and vegetation renewal. The fact that the original tree plantings are nearly 50 years old makes his design scheme recognizable. The undulating effect is visual-

ly understandable. The trees are spaced approximately 16 to 18 feet apart and are offset between 1 and 2 feet in the lateral direction. It was at this point that the idea took hold—take Caldwell's design and create a compatible new design for the expansion of the five block area through the heart of the campus.

Beyond the Historic Core

Caldwell inherited the "abstracted" planting concept of the simple tree and lawn landscape from Jensen. Their cooperative park projects incorporated many native trees, shrubs and herbaceous materials, however, the reality of little maintenance and a harsh urban environment at IIT left only two main elements to work with—trees and lawn. This reduced palette for the new design actually works well with the Mies buildings because the ground plane around the crisp buildings is not obscured. Limbed-up trees planted in groves "brackets" contrasts the machine-like buildings in a subtly picturesque way. In fact, one recommendation of the rehabilitation plan is to eliminate all shrubs around existing buildings. Interestingly, Caldwell never recommended shrub plantings and those that exist are later additions.

In addition to the planting renewal for the core landscape area of the historically designed campus at Crown Hall, this project continues along the five-block perimeter from 30th to 35th streets. For this linear section, non-historic single trees that were more recently planted in even spaces along the parkway median were to be removed. The contemporary need to unite the two halves of the campus was an important part of the project and is sympathetic with Caldwell's design philosophy—to create a visual connection between the north-south landscaped

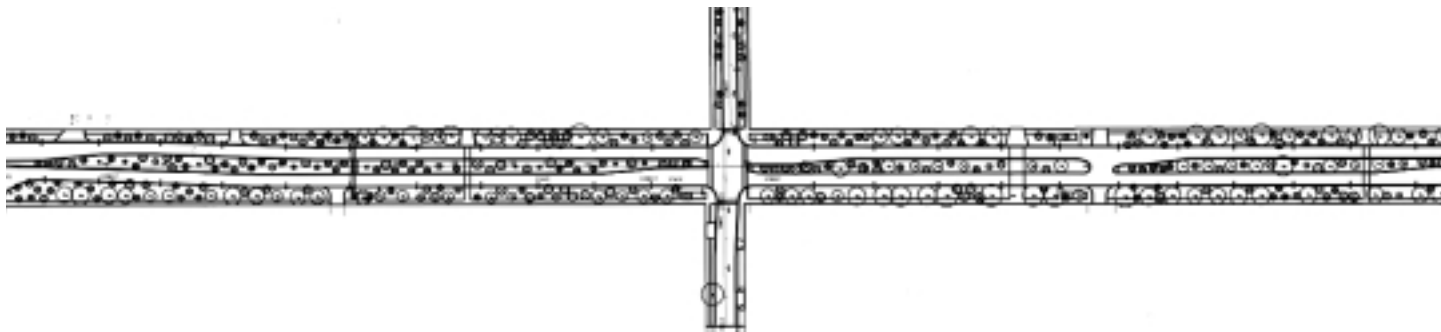
boulevard with the east-west "fusion" of tree canopies arching over the street. The new design, a campus that is open on all sides, is a very Miesian concept; as a result, the ubiquitous "gateway" design solution was avoided.

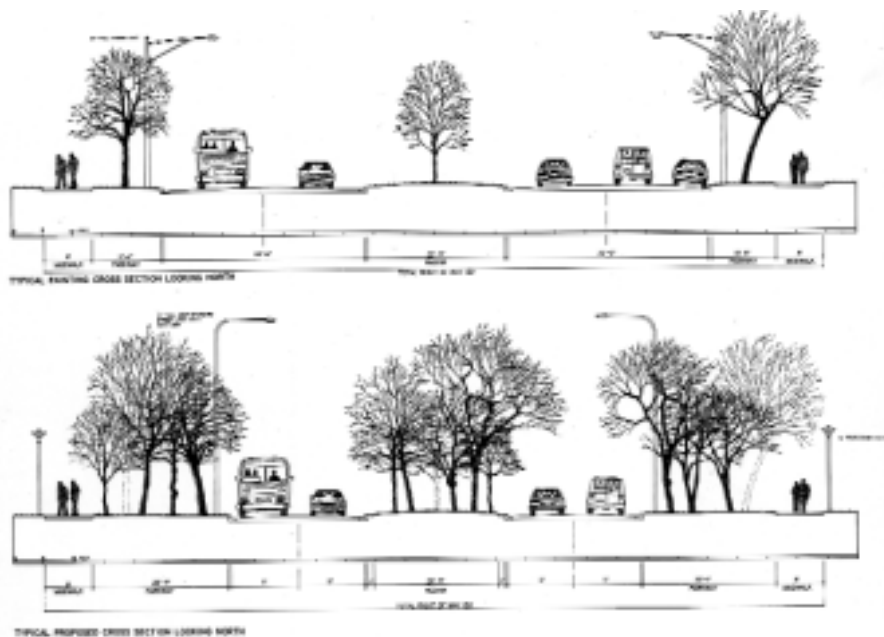
The new plantings preserve existing historic materials and reinforce deteriorated spatial relationships that historically characterized the IIT campus landscape, while meeting contemporary use requirements. For the entire five-block section, new plantings are to be installed in such a manner to protect the essential form and integrity of the original campus plan. In sum, the results of this work will provide a visual equivalent of immersion in a tree canopy corridor, dramatically transforming the perception of arriving at a special place. The idea of transparency at eye level is enhanced with large shade trees limbed-up, there are no mid-sized flowering trees obscuring the view across the street.

Vegetation Renewal

For this rehabilitation plan, unanimous approval was received from the Chicago Department of Transportation and the Mayor's landscape committee, with the need for one variance. The city's tree spacing is a standard 25 foot minimum, it was expressed that Caldwell's spacing of 16 to 18 feet was part of his design intent (as executed) and should be adhered to. Another point was tree monoculture. Caldwell planted primarily Honeylocust and Hawthorns. To reflect the original designers intent, the landscape architects proposed that the quantity of Honeylocusts dominate the tree palette at 25% of the total project. The city's maximum percentage for one tree type on any project is 20%. The planting plan calls for 300 new trees (figure 4); the approved tree palette (figure 5) is as follows:

*Figure 4:
Proposed planting plan of State Street and 33rd.
Photo courtesy Chandra Goldsmith for PLSLA, Inc.*





Honeylocust	25%
Kentucky Coffee Tree	15%
Elm Hybrids	15%
Hackberry	10%
Catalpa	10%
White Ash	10%
Burr Oak	10%
Red Oak	5%

Due largely to the more recent, non-historic plantings, the existing landscape is largely a monoculture comprised of 98% Green Ash, about 133 trees, 30 to 40 years of age, arranged along the 5 block stretch, on the side parkways and medians. A small number of Lindens and Maples have also been planted in the median within the past 5 years.

The existing cross section (figure 6) is symmetrical and consists of an 8-foot wide sidewalk, an 11-foot parkway and a 33-foot, two-lane, one-way street with on-street parking. The current median is 23 feet wide. The proposed rehabilitation scheme maintains the sidewalk at its historic width of 8 feet, and expands the parkway from its narrowed width of 11 feet to 22 feet thus eliminating the intrusive on-street parking. The master plan provides a solution for the displaced parking this design creates. Both north and southbound lanes are maintained at 22-feet and the median width remains 23 feet.

The rehabilitation of the plantings within the median is an interesting aspect of this project largely because of the old State Street

trolley line that ran along the western edge of the existing median. Through archeological excavation, it was discovered that the rail was still in the median amid the granite cobble and asphalt pavement. It appears that when the street was widened to the east the median was constructed over the road and holes were dug for the trees. This planting condition clearly explains why the existing trees are diseased and stunted. The proposed plan calls for extensive root pruning, clean soil and the removal of all invasive vegetative growth between the trees. Vertical mulching techniques devised by the Morton Arboretum will also be researched and utilized.

Figure 5:
Tree Palette and Profile
Photo courtesy Peter L. Schaudt

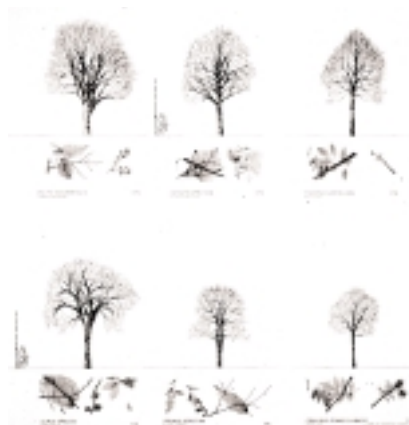


Figure 6:
Cross sections of State Street, before and after.
Photo courtesy Chandra Goldsmith for PLSLA, Inc.

Conclusion

This project successfully reinstates the landscape's historic spatial relationships while creating a new compatible design that can be easily managed. The new plantings will not only reinforce Caldwell's character-defining visual relationships, but will do so while balancing new uses. The project is scheduled to commence on June 5, 2000, with completion planned for the fall of 2000. New plantings are to be installed by the spring of 2001.

Selected Readings

Bennett, Paul. "Dialectic in a Landscape." *Landscape Architecture* October 1999: 56-59.

Blaser, Werner. *Architecture and Nature: The Work of Alfred Caldwell*. Basel: Birkhäuser, 1984. Descriptions, photographs and color drawings of Caldwell's most important built and unbuilt work. Caldwell's essays from *THE STRUCTURIST*, "Architecture: Vision of Structure," is also reprinted.

Domer, Dennis, Editor. *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect*. London and Baltimore: The Johns Hopkins University Press, 1997. Through his exhaustive use of varied sources, taped interviews, letters and introduction to Caldwell, Domer offers an unprecedented study that establishes his place beside other giants of twentieth-century landscape design.

Wilson, Richard Guy. "An Artist and a Poet, Alfred Caldwell Illuminates Nature's Ways." *Landscape Architecture* September 1977: 407-12. Wilson reviews two of Caldwell's major of the 1930s: Eagle Point Park in Dubuque, Iowa, and the Lily Pool in Lincoln Park in Chicago. Caldwell's early work with Jens Jensen, as well as his admiration for Frank Lloyd Wright significantly influenced these projects.



*Agricultural landscape, Dartmouth, MA
Photo courtesy Massachusetts DEM*

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- Development of a “Citizen’s Guide” for identifying and protecting heritage landscapes.
- Development of a comprehensive inventory atlas by watershed area, in printed and electronic formats using GIS and mixed media.
- Creation of an interactive website currently under construction.

Once these steps are completed, the pilot phase will be evaluated and documented in a final project report. The report will outline the steps taken and methodology utilized and will recommend funding strategies for the statewide inventory. With the evaluation of the pilot phase complete, the inventory will progress throughout all watersheds of the state and be produced in both printed and electronic formats. Outreach to communities will be continued through technical assistance. This partnership between the state and municipalities is intended to not only build on local planning and preservation initiatives but to make residents more aware of the variety, quality, and significance of Massachusetts’ rich landscape heritage.

For more information on the Massachusetts Heritage Landscape Inventory, contact:

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Pioneers of American Landscape Design

continued from front page

Watchers Series, contains twenty-one biographical entries. However, Tishler recognizes that a lack of information about the broader population of landscape professionals poses a challenge for historians and landscape architects when attempting to evaluate a property’s significance and establish its context. In his introduction, Tishler writes, “a better understanding of this legacy can help to shape future environments that will continue, and perhaps even strengthen, the inseparable relationship American’s have always had with their land.”

Similarly, *Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes* (1987), an NPS publication of the National Register of Historic Places, states that “determining the relationship between an individual landscape and the historic development and practice of landscape architecture is an essential factor in determining significance.” Collectively, these publications articulate that if our goal is to understand the significance and integrity of an individual landscape and ultimately articulate a preservation philosophy, it is critical to understand the creator’s design philosophy, their body of professional work, and to understand and evaluate what survives of their legacy on the American landscape today. Following this, an historic designed landscape’s context can be established.

Fortunately, an ever-increasing number of resources are available to achieve this goal

“*Pioneers* is a treasure trove of information about the origins of the profession of landscape design in this country. The book reveals the richness of the early design legacy created by this country’s earliest landscape design movement. It provides a fascinating account of the many designers involved, the variety of their talents, and the range of their accomplishments.”

Charles E. Beveridge

with a plethora of books and monographs about landscape history, landscape types, and specific designers’ works now available. In the past decade alone, publications are significant in number and vary in topic—for a representative sampling see the bibliography on page 16.

In addition to published works, a number of traveling exhibitions have focused on significant landscape architects over the past five years. These exhibitions have been both regional and national in scope, and have focused on practitioners such as Frederick Law Olmsted, Sr., Ellen Biddle Shipman, George E. Kessler, Samuel Parsons, Jr., Calvert Vaux, Sid and Herbert Hare, Florence Yoch, and Charles A. Platt, among others.

Conferences on landscape history have also increased in frequency and popularity, for instance—The CATALOG at Wave Hill

*A meeting of the ASLA Pioneers
at Colonial Williamsburg, ca. 1930.*

Courtesy Manuscript Division, Library of Congress





*In November 1922, James Greenleaf (far left) of the federal Commission of Fine Arts conferred with Daniel Hull (middle left) and others on the plans for the new village in Yosemite Valley.
Courtesy NPS Historic Photography Collection*

along with the HLI sponsored “The Landscape Universe: Historic Designed Landscapes in Context” (1993), “Preserving Modern Landscape Architecture” (1995), and most recently, “If Only We Knew: Landscape Preservation in Context, 1890-1950” (1999). Collectively, these conferences explored the works of a variety of Pioneers contained in this publication. In addition, the Garden Conservancy has sponsored a symposia series titled, “Masters of American Garden Design,” that explored a variety of garden designers and types from the California gardens of Lockwood deForest to the modern garden designs of James Rose. Other groups exploring this area include the Society of American and Regional Planning History (along with the Urban History Association), the Society of Architectural Historians, the American Society of Landscape Architects, the New England Garden History Society, the Southern Garden History Society, the National Association for Olmsted Parks, and the George Wright Society.

Public awareness has found a more mainstream outlet with the issuance of a postage stamp by the National Postal Service in September 1999 to commemorate “Frederick Law Olmsted, Landscape Architect.” The stamp, designed as a montage, presents Olmsted at Vanderbilt’s Biltmore Estate as portrayed in the John Singer Sargent painting, along with images from New York’s Central and Prospect Parks. This suggests that the subject area has moved from a small circle of historians, practitioners

and concerned citizenry to a much broader public who are eager to learn more about Olmsted and his contemporaries.

The Pioneers

The 160 Pioneers included in this book represent a broad range of skills, training and expertise. Until now, a lack of information about these practitioners has posed a challenge for anyone attempting to evaluate a property’s historical significance and establish its context.

As previously noted, the need to provide a nationwide context for evaluating designed historic landscapes and planning for their future has served as a catalyst for maintaining and expanding the NPS database and led to the production of this expanded publication. Suzanne L. Turner, a professor of landscape architecture at Louisiana State University, encapsulated the need for more thorough research and analysis in her epilogue to *The Landscape Universe* (1993): “What is this canon of work that has preceded us, that has laid the foundation for the practice of landscape preservation? What are some of the benchmarks against which we might compare the work that is being done by landscape architects and allied professionals?”

These questions are particularly important in preservation. The answers can determine which landscapes are preserved, rehabilitated or restored while others may be altered or razed without any public discourse or recognition of their importance. For example, the background events surrounding the entry on Pioneer landscape architect

George Elberton Burnap (1885-1938) best illustrates this point. Several years ago, historian Deon Wolfenbarger contacted the HLI for information about a relatively unknown landscape architect who had done some work in St. Joseph, Missouri. Wolfenbarger wanted to prepare a National Register nomination for the St. Joseph Parks and Parkways System. The Historic Landscape Initiative sent her a copy of the draft entry for Burnap. Coincidentally, another landscape architect, Ethan Carr, requested background information while preparing a National Historic Landmark nomination application for Meridian Hill Park in Washington, DC, another Burnap project. The HLI put Wolfenbarger and Carr in touch with one another to share information. By placing Burnap in the national context of his landscape design, both Wolfenbarger’s and Carr’s nominations were successful. In fact, Meridian Hill Park became a National Historic Landmark solely on the strength of its significance in the field of landscape architecture. Because of her extensive research, Wolfenbarger consented to write the narrative for *Pioneers* on Burnap.

Burnap (1885-1938) is representative of many of the other landscape architect Pioneer entries. Born in the second half of the nineteenth century, he lived well into the twentieth century. His life spanned the crucial period that saw tremendous growth in the

“The book is more than a Who’s Who of the landscape architecture profession, *Pioneers* also introduces the fascinating history of the designers of the American landscape, from George Washington and Thomas Jefferson to James Rose and Thomas Church. Its 450 illustrations are a rich source of inspiration to contemporary designers, and its list of accessible sites facilitates visits for truer understanding of design principles.”

Peter Walker, FASLA

Pioneers

continued from previous page

landscape architecture profession. Many of the Pioneers, for example, presented herein were contemporaries of Burnap. Some, such as Alfred Caldwell, Marjorie Seawall Acutely, Thomas D. Church, Gilmore Clarke, Umber Innocenti, John Brinckerhoff Jackson, Norman Newton, James Rose, Christopher Tunnard and Harriett Wimmer lived their professional lives entirely in the twentieth century. Other Pioneers preceded Burnap by several decades, including: Patrick Barry (1816-90), John Blair (1820-1906), H.W.S. Cleveland (1814-1900), Robert Morris Copeland (1830-74), A. J. Downing (1815-52), Hans Jacob Ehlers (1804-58), Louis Augustus Ehlers (1835-1911), George Ellwanger (1816-1906), Peter Henderson (1822-90), John Notman (1810-65), William Saunders (1822-1900) and Alexander Wadsworth (1806-98). Significantly, many of these important early landscape gardeners, such as Blair, Ehlers and Saunders have been largely absent from all histories of the American landscape written to date. The entry for John Blair, for example, states that his "reputation grew as a result of a horticultural display he designed for the 1865 Chicago Sanitary Fair, an event that probably brought him into contact with Frederick Law Olmsted, Sr."

Within this earlier time period a number of practitioners, whose primary contributions were the design of rural cemeteries (which began with the design of Mt. Auburn Cemetery in Cambridge, MA, in 1831), have remained obscure and quite often, uncelebrated. This era of professional practice from the 1830s to the turn-of-the century included such Pioneers (and projects) as Jacob Bigelow (Mount Auburn Cemetery); Henry A. S. Dearborn (Forest Hills Cemetery); John Notman (Laurel Hill Cemetery, Philadelphia); Adolph Strauch (Spring Grove Cemetery, Cincinnati); Alexander Wadsworth (Woodland Cemetery, Chelsea, MA); Downing Vaux (Rose Hill Cemetery, Linden, NJ); and Jacob Weidenmann (Cedar Hill Cemetery, Hartford, CT). Cedar Hill incidentally serves as the final resting-place for Frederick Law Olmsted, Sr.

Benjamin Banneker (1731-1806) is the least-known Pioneer in the encyclopedia to live and work in the eighteenth century (aside from George Washington, Thomas Jefferson

and William Bartram). He is also the only African-American. The Banneker essay suggests that he was a key contributor to the well-known Ellicott plan. Like African-Americans, women came late to the profession and comprise thirty-one of the entries. Their contributions and careers are diverse in scope and geography. For example, Genevieve Gillette's lobbying and conservation work in Michigan, Beatrix Farrand's campus work, Louise Beebe Wilder's influential garden books, and Kate Sessions as "the Mother of Balboa Park" for her years of garden-making at the site of two San Diego exhibitions.

An interesting theme emerged during the preparation of *Pioneers*, an interconnect-edness amongst the members of the landscape architecture profession emerged. For example: there were practitioners vying for the same projects, such as the Boston Park System, and the Central Park competition; others collaborated on designs and plans, such as A.J. Downing Memorial Park in Newburgh, NY—the only known commission where John Charles and Frederick Law Olmsted, Sr. collaborated together with Calvert and his son Downing Vaux; and those working on the same landscapes at different times, for instance, Nathan F. Barrett and later Fletcher Steele at Naumkeag, Stockbridge, MA, and Guy Lowell, then later the Olmsted Brothers at the Coe Estate on Long Island. Over time, these practitioners continued to mentor and support each other professionally and academically.

Looking ahead, it is hoped that the Pioneers of American Landscape Design will provide the spark for better informed historic research, analysis, treatment and management projects. The National Park Service is committed to understanding these Pioneers in the context of its stewardship and management of cultural landscapes nationwide. It is crucial to realize—from forests to farmyards, cities to cemeteries, roads to river corridors, parklands to private homes—these landscape Pioneers have literally shaped our nation.

Endnote: This article has been excerpted from the introduction by Charles A. Birnbaum for *Pioneers of American Landscape Design*. New York: McGraw-Hill Companies, Inc. 2000.

To purchase a copy of *Pioneers of American Landscape Design*, see "The Last Word" (back page).

The following bibliography is a representative sample of recent publications on selected Pioneers written in the past few years.

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Perspective of the Benjamin Waller Garden. A Colonial Revival design by landscape architect Alden Hopkins. Courtesy Colonial Williamsburg.



Colonial Revival Landscapes

A national conference on the Colonial Revival is being held in Charlottesville, Virginia, November 16-18, 2000. The conference is co-sponsored by the National Park Service and the University of Virginia's Departments of Architectural History and Landscape Architecture. The Colonial Revival in all its manifestations is one of the most persistent elements in American culture; as design it may be our national idiom. A range of topics will be addressed including architecture, landscape architecture, planning, historic preservation, decorative arts, painting and sculpture, and the intellectual cultural

background of the phenomena popularly identified as the "Colonial Revival." New ideas and perspectives that treat the subject from its origins to recent manifestations including regional variations will be explored.

For more information, see conference web site at <http://arch.virginia.edu/colonial>, or contact Richard Guy Wilson, Commonwealth Professor and Chair, Department of Architectural History, University of Virginia at 804.924.6462.

"Connections" Video now available from the ASLA

The documentary film, "Connections: Preserving America's Landscape Legacy" is a vital tool for landscape and preservation professionals, technicians, community groups, faculty, students, and the general public. This 55-minute award-winning film, narrated by Angela Lansbury, is now available for purchase from the American Society of Landscape Architects (ASLA) for only \$13.99.

Phone or FAX orders to the ASLA Bookstore. Phone: 800.787.2665, local calls 301.843.8567, Monday to Friday 9:00-5:00 EST, or fax: 301.843.0159. To order, use the item number "CONN."

Pioneers One-Day Symposium November 10, 2000

The CATALOG of Landscape Records in the United States at Wave Hill (CATALOG) is sponsoring a symposium on Friday, November 10th from 10am to 4pm at Armor Hall to celebrate the release of the McGraw-Hill publication, *Pioneers of American Landscape Design*. Five speakers will discuss the visionary designers who shaped our legacy of designed landscapes. Space is limited and advance registrations will only be accepted. The \$60 fee for the symposium includes lunch. No cancellations will be accepted. For information contact Catha Grace Rambusch, Director, CATALOG at 718.549.3200, ext. 218.

National Preservation Institute

Planning, Design and Implementation for Historic and Cultural Landscapes

Mark your calendar for the upcoming seminar presented by the National Preservation Institute: October 30-31, 2000, 9 a.m. to 5 p.m. Los Angeles, CA in conjunction with the 2000 National Trust for Historic Preservation Conference. This program will take place the two days before the opening of the Trust's Conference.

From gardens and historic houses to sites of historic public buildings, campuses, townscape and streetscape, bridges and parkways, to parks, rural landscapes, and archaeological sites, landscapes are an important part of our heritage. Discuss practical applications for historic and cultural landscapes, including adaptive reuse, historic preservation, restoration, and accessibility. Background information on applicable laws, regulations, and recent preservation theory will be addressed, and aspects of scenic vistas and designed, cultural, rural, agricultural, and urban landscapes will be reviewed. Review the opportunities available to protect and enhance landscapes, including land acquisition, zoning, and scenic easements. Consider the impact of institutional policy on landscape preservation and discuss the types of treatments of historic sites that must take into account the relationship of maintenance planning on design and budget. Faculty: Coordinator, Historic Landscape Initiative, National Park Service.

For registration information, seminar agenda, or a full listing of seminars in historic preservation and cultural resource management, contact the National Preservation Institute at www.npi.org. Phone: 703.765.0100. Email: info@npi.org.

Editor's Note: In the previous issue of *Vineyard* (Volume I, Issue 1), the credit for the Camden Amphitheater photo on page 9 should have read "Photo by Peter Hornbeck, courtesy Robin Karson."

Pioneers of American Landscape Design

front page

Copies of *Pioneers of American Landscape Design* can be ordered through The Cultural Landscape Foundation's website at www.tclf.org. Click on the "notebook" icon (news/events/articles) and select the hotlink "to order click here." To order by phone, call McGraw-Hill Customer Service at 800.262.4729 or fax 614.755.3644.

An Historic Garden Partnership

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Visit the gardens at **Tudor Place**, located at 1644 31st Street NW, Washington, DC 20007, phone: 202.965.0400. The gardens are open to the public for self-guided tours, Monday-Saturday 10:00 am to 4:00 pm. See their website (www.tudorplace.org) for more details about special programs, house tours and exhibitions. The current show at the time of this printing is entitled: "Blooming Miracles—The Shaping of the Gardens of Tudor Place" (through August 2000). This exhibit looks at the development and change of the gardens of Tudor Place from their conception in 1805 to the present day. Included is information about the plants and plant types used in the garden over the years.

Biodiversity Conservation in Historic Orchards

page 9

Susan Dolan is a historical landscape architect with the National Park Service in Seattle. For more information about the Park Cultural Landscape Program's historic fruit and nut orchards study—contact Susan by email at susan_dolan@nps.gov.

Preserving Heritage Landscapes in Massachusetts

page 10

Massachusetts' Department of Environmental Management just published a 3-year report on the landscape preservation activities in the state. To receive a copy of the "**Historic Landscape Preservation Grant Program Annual Report**"—which covers the highlights of the program, its components, project lists, and special initiatives, such as the Cemetery Preservation Initiative and the City and Town Commons Preservation 2000 Initiative—contact the Office of Historic Resources, Massachusetts Department of Environmental Management, 100 Cambridge Street, Boston, MA 02202.

Preserving The Recent Past International Conference and Exposition

October 11-13, 2000, Philadelphia, PA. Plan to attend this extensive conference about strategies and state-of-the-art methods for preserving historic properties of the 20th century. Several sessions on the recent advancements made in preserving landscapes—from post-war California gardens designed by Garrett Eckbo and Thomas Church to modern southern landscapes. For the details call 202.343.6011 or visit the conference website at www2.cr.nps.gov/tps/recentpast2.htm.

Do you have a friend or colleague who would like to receive Vineyard?

Send your name, address, phone, and e-mail to Historic Landscape Initiative, Heritage Preservation Services, National Park Service, 1849 C Street, NW, Suite 330, Washington, DC 20240 or e-mail Vineyard@nps.gov.